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"THE TREASONABLE PLAY OF RICHARD THE SECOND."

In the year 1607, January 26th, complaint was made to His Majesty King Henry IV of France that his officers and process were lampooned in a certain farce publicly performed in his city of Paris, in that devils were represented as preventing a distress for rent by seizing the bailiffs levying the same and bearing them to the bottomless pit. The King commanded the farce to be performed before himself at the Hotel de Bourgogne, whereupon he discharged the prisoners, saying: "If any one has the right to take offense, it is I, who have received more abuse than any of you. But I pardon the comedians from my heart, for the rogues have made me laugh until I cried again." (L'Etuille: Historie d'Henry Quatre.)

Her Majesty Queen Elizabeth took herself more seriously than this. On March 5th, 1600, her court at Westminster sentenced to be hung, drawn and quartered, five noblemen, Sir Christopher Blount, Sir Charles Davers, Sir John Davis, Sir Gilly Merrick and Henry Cuffe, for high treason, on an indictment of which the only overt act alleged was the performance of a play which she herself and nobody else had pronounced treasonable! Judge Holmes believes the report of this trial (43 Eliz.: Howell's State Trials, Corbett I, 1410) an important piece of evidence on the Baconian side of the authorship question. Mr. Alfred Waites, however, in his brilliant preface to the Bankside edition of the Richard II, scouted the idea that it could have any bearing whatever on that question, in that the play of Richard the Second therein referred to could not have been Shakespeare's play of that name at all, if only for the reason that, at that date, Richard II (Shakespeare's play of that name) was not

"an old play," but had been presented to packed houses less than a year before. And, if it was, why did not William Shakespeare, instead of Sir Christopher Blount, Sir Gilly Merrick, and the others, lose his head?

Passing these questions, the report herewith presented is a vital piece of Shakespeareana. For unless William Shakespeare was the most stolidly indifferent of human beings, more insensible than the French peasant who is said to have kept on ploughing his field in full sight of the battle of Sedan, he must have been a spectator at this trial. His alleged claimant, Lord Bacon, attended, and has left us his commentary upon the trial. Perhaps these two stood beside each other with straight faces, like two Roman augurs inspecting the entrails of a bullock to find out the outcome of a battle.

There were two other plays on the exceedingly ticklish subject of the Deposition of Richard II. Forman says he saw one at the Globe in April, 1611, and there is another in the Egerton MSS., numbered 1994. But Shakespeare, who had already placed on his boards a play similarly named, could not possibly have been ignorant of this trial, whether his own play or not was involved.

A ticklish subject indeed it was! Dr. Hayward's pamphlet, although entitled "The First Part of the Life and Raigne of King Henrie the Fourth," dedicated by its author to Essex in 1599, had so displeased Elizabeth that she had Hayward reprimanded by the Court of Star Chamber and thrown into prison, and she continued to be so excited on the subject that, in August, 1601, long after the trial here reported, she told Lambard, who was exhibiting his Pandecta Rotulorum (a proposed work on the public records): "I am Richard the Second; know ye not that?" and Lambard replied, "Such a wicked imagination was determined and attempted by a most unkind gentleman: the most adorned gentleman that your Majesty ever made." A remark which the Queen doubtless understood, for she instantly replied, "He that will forget God will also forget his benefactors—this tragedy was played forty times in open streets and houses."

But, according to the Bankside editor, this Deposition scene was not printed in any edition of Shakespeare's Richard II extant during Elizabeth's reign. To be sure the title page held the words "As it hath been publickly acted by the Lord Chamberlaine his Servants," in the edition brought out by Law in 1608 in King James's reign. But later in the same year, the words "New additions of the Parliament scene and the Deposition of King Richard" were substituted.

The report of the trial, in Howell's, is as follows:

The Commissioners were, The earl of Nottingham, Lord High Admiral, the lord Hunsdon, Lord Chamberlain, Mr. Secretary Cecil, L. C. J. Popham, sir John Fortescue, Chancellor of the Exchequer, Mr. Secretary Herbert, and divers of the Judges. The Commission being read, the Court proceeded to the reading of the Indictment. After which the Clerk asked them if they were Guilty of the Indictment, or Not Guilty. SIR CHRIST. BLUNT. My lords, we desire to know whether we may not confess part of the Indictment, and plead Guilty as to the rest. L. C. J. Your pleading must be general as to the whole, either Guilty or Not Guilty. Whereupon they all pleaded Not Guilty, and a substantial Jury was impanelled, which consisted of Aldermen of London, and other gentlemen of good credit.

Sir C. Blunt, sir Charles Davers, and sir John Davis, confessed, That it was their design to come to the queen with so strong a force, that they might not be resisted, and to require of her divers Conditions and Alterations of Government; nevertheless they intended no personal harm to the queen herself, and that was the reason why they could not confess to the whole Indictment, because the Indictment charges 'that they intended and compassed the Death and Destruction of the Queen.' L. C. J. Wherever the subject rebelleth, or riseth in a forcible manner to over-rule the royal will and power of the king, the wisdom and foresight of the laws of this land maketh this construction of his actions, that he intended to deprive the king both of crown and life; for the law judgeth not of the fact by the intent but of the intent by the fact. QUEEN'S COUNSEL. This construction is no mystery or quiddity of law, but an infallible conclusion warranted by reason and experience: for the crown is not a garland, or mere outward ornament, but consists of pre-eminence and power; and therefore when the subject will take upon him to give law to the king, and to make the sovereign and commanding power become subject and commanded, such subject layeth hold of the crown, and taketh the sword out of the king's hand. The crown is so fastened upon the king's head, that it cannot be pulled off, but head and life will follow, as all examples both at home and abroad do manifest; and therefore when their words testify one thing, and their deeds another, they are but like the protestations used by Manlius, lieutenant of Catiline, who conspired against the state of Rome, and yet began his letter, Deos hominesque testamur, nos nihil aliud, &c. denying they intended against their country, but only to provide for their own safety.—

But admitting that the Protestation of the prisoners was so far true, that they had not at that time in their minds a formed and distinct cogitation to have destroyed the queen's person, yet nothing is more variable and mutable than the mind of man; and especially Honores mutant mores; when they were once aloft and had the queen in their hands, and were peers in my lord of Essex's parliament, who could promise of what mind they would then be? especially when it is considered that my lord of Essex at his arraignment defended his first action of imprisoning the privy counsellors, by pretence that he was forced to it by his unruly company: so that if themselves would not have had, or would not seem to have had, that extreme and devilish wickedness of mind, as to lay violent hands on the queen's sacred person; yet what must be done to satisfy the multitude and secure their party, must then be the question. the example of Richard the third may be remembered, who (though he were king in possession, and the rightful inheritors but infants) could never sleep quiet in his bed till they were made away; much less is it to be expected, that a Catilinary knot and combination of rebels (who have made an insurrection without so much as the fume of a title) would ever endure, that a queen, who had been their sovereign, and had reigned so many years in such renown and policy, should continue longer alive, than should make for their own turn. [It was always quite as desirable to say derogatory things about King Richard the Third in Elizabeth's reign as to suppress any morsels of history she was thought not to relish.—EDITOR NEW SHAKESPEAREANA.] After this the aforesaid sir Christ. Blunt, sir Charles Davers, and sir John Davis said, That now they were better informed, and had entered into a deeper consideration of the matter, they were sorry they had given the Court so much trouble, and had not confessed the Indictment at first. However, the Queen's Counsel produced their Evidence to the Jury, which consisted principally of their several confessions, and the rest of the Evidence used at the trial of the earls of Sussex and Southampton, as mentioned before in the said Trial.

Against Henry Cuffe was given in Evidence sir Charles Davers' Confession, who charged him, when there was a debating of the several enterprizes which they should undertake, that he did ever bind firmly and resolutely for attempting the court. Also the earl of Sussex's Accusation under his hand avouched by him to his face, that he was a principal instigator of him in his Treasons. But the chief evidence was a declaration of sir Henry Nevil, which described and set out the whole

manner of his practising with him. CUFFE. If my being within Essex-House the day of the Rebellion be a foundation to charge me with High-Treason, you may as well charge a lion that is within a grate with treason: and for the consultation of Drury-House, it is no more treason than the child in the mother's belly is a child. SOLICITOR GENERAL, (Fleming.) As to his being in Essex-House, he was not there by force and compulsion, but freely and voluntarily: there was a distribution in the action, some were to make good the house, and others to enter the city; and the one part held correspondence with the other; and in treasons there can be no accessories, all are principals. As to the Consultations at Drury-House, it was a perfect Treason in itself, because the compassing the queen's Destruction, which by Judgment of law was concluded and implied in that consultation, was Treason in the very thought and consultation, so as that thought be proved by an overt act: that same consultation was an overt act, though it had not been upon a list of names and articles in writing, much more being upon matter in writing: and again, the going into the city was a pursuance and carrying on of the enterprize against the court, and not a desisting or departing from it.

L. C. J. If many do conspire to execute Treason against the Prince in one manner, and some of them do execute it in another manner, yet their act, though different in the manner, is the act of them who conspire, by reason of the general malice of the intent.

Against sir Gilly Merrick the Evidence produced proved him guilty of open Rebellion; for that he was a captain or commander over the house, and took it upon him the charge to keep it and make it good as a place of retreat, for those who issued out into the city; and fortifyed and barricadoed the same house, making provision of muskets, powder, pellets, and other ammunition and weapons for the holding and defending it; and was a busy forward and noted actor in that defence and resistance, made against the queen's forces brought against it by her majesty's lieutenant. It was further proved, that some few days before the rebellion, he had with great heat and violence displaced certain gentlemen who were lodged in an house close by Essex-House, and there posted divers of my lord Essex's Followers and accomplices.—It was also proved that the afternoon before the Rebellion, Merrick with a great company of others, who were all afterwards in the action, had procured to be played before them the play of deposing king Richard the second; neither was it casual, but a play bespoke by Merrick, and when it was told

him by one of the players that the play was old, and they should have loss in playing it, because few would come to it, there were forty shillings extraordinary given for it, and so it was played.

Upon this Evidence the Jury went from the bar, and after some time returned and brought them in all Guilty: and accordingly they received sentence of Death; and were all executed at Tyburn, except sir Christopher Blunt, and sir Charles Danvers, who being nobly descended, were beheaded upon Tower-Hill.

On the 13th of March, Merrick and Cuffe were drawn to Tyburn: when they were come to the gallows, Cuffe spake as follows:

'I am brought hither to pay my last debt to nature, and to suffer for 'crimes committed against God, my prince and my country; and as I 'cannot but discern the infinite justice of God, when I reflect on the 'multitude of my offences, so can I little doubt but the severity of my 'punishment will make way for my admission into the embraces of his 'mercy. We are exposed here as sad spectacles and instances of human 'frailty; the death we are to undegro carries a frightul aspect, (for even 'the best of men desire life) besides, that it is as full of ignominy as terror; 'however, it is the portion of the best of saints, with whom I assuredly 'hope to rise again in Christ: not that I would be thought by anyone to 'depend upon my own merits, which I absolutely discard, but I place my 'entire trust and dependence in the atonement of my Savior's blood. I 'am fully persuaded, that whoever feels a secret consolation within him-'self, whilst he groans under the infliction of any earthly punishment, 'is chastised by God with a paternal tenderness, and not in an angry and 'judicial way. But to come to the cause of my death; there is nobody 'here can possibly be ignorant what a wild commotion was raised on the '8th of February, by a particular great, but unadvised earl. I do here 'call God, his angels, and my own conscience to witness, that I was not 'in the least concerned therein, but was shut up that whole day within the 'house, where I spent the time in very melancholy reflections.'

Here he was interrupted, and advised not to disguise the truth by distinctions, nor palliate his crime by specious pretences. Then he proceeded, 'I confess it is a crime as black as treason for a subject who 'has lost his prince's favor, to force his way to the royal presence: for 'my own part I never persuaded any man to take up arms against the 'queen, but am most heartily concerned for being an instrument in 'bringing that worthy gentleman, sir Henry Nevil, into danger, and 'do most earnestly entreat his pardon. And whereas I said that one-and-

'twenty aldermen out of the twenty-four were devoted to the earl's 'interest, I only meant that they were his friends, and ready to serve him, 'but not in the way of open rebellion.' Here he was again interrupted, and so began to apply himself to his devotions, which he managed with a great deal of fervour: and then making a solemn profession of his Creed, and asking pardon of God and the queen, he was dispatched by the executioner.

After him sir Gilly Merrick suffered in the same way, and with a most undaunted resolution: for, as if he were weary of living longer he once or twice interrupted Cuffe, and advised him to spare a discourse, which however rational was not very reasonable, when he was taking leave of the world. He cleared the lord Mountjoy from having any acquaintance with the design; and intreated those noblemen who stood by to intercede with the queen, that there might not be any further proceedings against such as had unwarily espoused this unhappy cause. Five days after, March 13, sir Christ. Blunt and sir. Cha. Davers were executed on Tower Hill. Davers bore his death with a most Christian calmness and composure, having first craved God's pardon and the queen's, to whom he wished all prosperity; as also the Lord Grey's, who was there present, to whom he acknowledged he had been ill affected, not from any injury he had suffered from him, but purely on the earl of Southampton's account, to whom the lord Grey profest an absolute enmity. When sir Christopher Blunt came upon the scaffold, he expressed himself in the following manner:

'My lords, and you that be present, although I must confess that it 'were better fitting the little time I have to breathe, to bestow the same in 'asking God's forgiveness for my manifold and abominable sins, than 'to use any other discourse, especially having both an imperfection 'of speech, and God knows, a weak memory, by reason of my late 'grievous wound; yet to satisfy all those that are present what course 'hath been held by me in this late enterprize, because I was said to be an 'instigator and setter on of the late earl, I will truly, and upon the peril 'of my soul, speak the truth.—It is true that the first time that ever I 'understood of any dangerous discontentment in my lord of Essex, was 'about three years ago at Wansted, upon his coming one day from 'Greenwich. At that time he spake many things unto me, but descended 'into no particulars, but in general terms. After which time he never 'brake with me in any matter tending to the alteration of the state, (I 'protest before God) until he came into Ireland, other than I might

'conceive, that he was of an ambitious and discontented mind. But 'when I lay at the castle of Tho. Lee, called Reban, in Ireland, grievously 'hurt, and doubted of my life; he came to visit me, and then began to 'acquaint me with his intent.'

As he thus spake, the Sheriff began to interrupt him, and told him the hour was past. But my lord Grey, and sir Walter Raleigh, captain of the guard, called to the Sheriff, and required him not to interrupt him, but to suffer him quietly to finish his Prayers and Confessions. Sir Christ. Blunt said, Is sir Walter Raleigh there? Those on the scaffold answered, Yea; to whom sir Christopher spake on this manner: 'Sir 'Walter Raleigh I thank God that you are present; I had an infinite 'desire to speak with you, to ask your forgiveness ere I died, both for 'wrong done you, and for my particular ill intent toward you: I beseech 'you forgive me.' Sir Walter Raleigh answered: 'That he most 'willingly forgave him, and besought God to forgive him, and to give 'him his divine comfort:' protesting before the Lord, that whatsoever sir Christopher meant towards him, for his part he never had any ill intent towards him: And further said to sir Christopher, 'I pray you 'without offence let me put you in mind that you have been esteemed, 'not only a principal provoker and persuader of the earl of Essex in all 'his undutiful courses, but especially an adviser in that which hath been 'confessed of his purpose to transport a great part of her majesty's army 'out of Ireland into England, to land at Milford, and thence to turn it 'against her sacred person. You shall do well to tell the truth and satisfy 'the world.' To which he answered thus: 'Sir, if you will give me 'patience, I will deliver a truth, speaking now my last, in the presence 'of God, in whose mercy I trust.' And then he directed himself to my Lord Grey and my Lord Compton, and the rest that sat on horseback near the scaffold. 'When I was brought from Reban to Dublin, and 'lodged in the castle, his lordship and the earl of Southampton came to 'visit me; and to be short he began thus plainly with me: That he intend-'ed to transport a choice part of the army of Ireland into England, and land 'them in Wales, at Milford, or thereabouts; and so securing his descent 'thereby would gather such other forces, as might enable him to march 'to London. To which I protest before the Lord God, I made this or the 'like answer, that I would that night consider of it, which I did. And 'the next day the earls came again; I told them that such an enterprize, 'as it was most dangerous, so it would cost much blood, and I could not 'like of it; besides many hazards which at this time I cannot remember

'unto you, neither will time permit it. But rather advised him to go over 'himself with a good train, and make sure of the court, and then make his 'own conditions. And although it be true, that (as we all protested in 'our examinations and Arraignments) we never resolved to doing hurt 'to her majesty's person; (for in none of our consultations was there 'set down any such purpose) yet, I know, and must confess, if we had 'failed of our ends, we should (rather than have been disappointed) even 'have drawn blood from herself. From henceforward he dealt no more 'with me herein, until he was discharged of his keeper at Essex-House. 'And then he again asked my advice, and disputed the matter with me; 'but resolved not. I went then into the country, and before he sent for 'me (which was some days before the rebellion) I never heard more of 'the matter. And then he wrote unto me, to come up, upon pretence of 'making some assurance of land, and the like. I will leave the rest unto 'my confessions, given unto that honourable lord admiral, and worthy 'Mr. Secretary, (to whom I beseech you sir Walter Raleigh, commend 'me) I can requite their favourable and charitable dealings with me with 'naught else but my prayers for them. And I beseech God of his mercy 'to save and preserve the queen, who hath given comfort to my soul, in 'that I hear she hath forgiven me, all but the sentence of the law, which 'I most worthily deserved and do most willingly embrace, and hope that 'God will have mercy and compassion on me, who have offended him in 'as many ways as ever sinful wretch did. I have led a life far from his 'precepts, as no sinner more. God forgive it me, and forgive me my 'wicked thoughts, my licentious life, and this right arm of mine, which (I 'fear me) hath drawn blood in this last action. And I beseech you all bear 'witness that I die a catholic, yet so, as I hope to be saved only by the 'death and passion of Christ, and by his merits, not ascribing anything to 'mine own works. And I trust you are all good people, and your 'prayers may profit me. Farewel my worthy lord Grey and my lord 'Compton, and to you all. God send you both to live long in honour. 'I will desire to say a few prayers, and embrace my death most willingly.'

With that he turned from the rail toward the executioner; and the minister offering to speak with him, he came again to the rail, and besought that his conscience might not be troubled, for he was resolved; which he desired for God's sake. Whereupon commandment was given, that the minister should not interrupt him any further. After which he prepared himself to the block, and so died very manfully and resolutely.

[Immediately following this report is a second and fuller report, "purchased in MS. at the sale of papers of Peter de Nevé Esq. Norroy King at Arms." In this, the count as to the overt act reads: "And the story of Henry the Fourth being set forth in display, and in that play being set forth the Killing of the King, upon a Stage the Friday before Sir Gilly and some others of the Earl's train, having an humour to see a play, they must have the play of Henry IV. The players told them," etc., etc.

Punishments and Prosecutions for matter published by dramatic representation have been rare in the records of States, the interdiction beforehand through bureaux of censorship having usually been sufficient. Modern instances will readily occur to the reader. The suppression of Sardou's "L'Oncle Sam" by the French Government at the time of the Paris Exposition, lest it give offense to Americans in Paris (who, by the way, heartily enjoyed it), the suppression of the same dramatist's "Thermidor," lest it excite the Parisian populace, and the proceedings in New York City to prevent Salmi Morse's "Miracle Play" are recent examples.]

WAS SHAKESPEARE OF ROYAL WELSH LINEAGE?

Was William Shakespeare of Royal Lineage at all? Having in mind, not irreverently we hope, the patrician lady who declared that she had never been able to convince herself of the divinity of the Saviour of Mankind until satisfied from the New Testament that He was of the royal line of David, perhaps it may settle the minds of those who, like the late Richard Grant White, feel their hearts sinking within them as they regard the "poverty-stricken, kennel-like hovel" in which the greatest genius the world has ever known first saw the light, to learn that Mr. John Pym Yeatman, an English barrister, has derived the dramatist from the earliest recorded potentate of Wales, that "right little, tight little" kingdom of former times, whose people always prayed of nights that God would be merciful to those wretched human beings who were so unfortunate as not to be born in Wales!

Imprimis, was Shakespeare a Welshman? It has not failed of remark that the Dramas dwell always on occasion with affectionately playful tenderness on the fads and foibles of Welshmen. That, e. g., Fluellen (phonetic, of course, for Llewelen) and Sir Hugh Evans, however eccentric, are sturdy and really lovable characters in their sturdy making for the proprieties. Another incident is Shakespeare's use of the Welsh patronymic MORGAN, not only for the good Bellarius in Cymbeline (which is proper, too, for the place of that play is in Wales, and Bellarius' cave is on the road from Cardiff to Milford Haven), but for the surname of the priest in All's Well that Ends Well (IV, iii, 106), to whom Parolles goes for confession when tricked into supposing his end near. Shakespeare must have known that the Kymric name MORGAN was clearly out of place in France. But there was once a priest, Thomas Morgan, who had Graecised his name into Pelagius (pelagos ouios, born of, or son of, the sea, whence the "Pelagian Heresy" of the fourth century), and there had been still another priest of that name who had translated the Bible into Welsh vernacular. And this might possibly look like a reason for the importation of the name into a locality where

it did not belong. (Nimrod, a writer on Roscicrucianism, connects the name MORGAN, Imogen, or Imorgen, with the "*Morwening* or the break of day, with the city of Aurora, or the city of Medea and of Circe. Adonis the hunter was the Son of the Morning (the German for morning being almost the equivalent, Morgen). He identifies Imogen with Morgana, whose history seems to imply that she was Helen," and those, perhaps, who have the leisure to revel for themselves in this occultism of the name Morgan may consult Sir Thomas Mallory, the Morte d'Arthur; or, later, Gleanie's "The Arthurian Legend," London, 1869; Turner's History of the Anglo-Saxons; Kitson's King Arthur; De la Villemaque, "Contes Populaires des Anciens Bretons," Paris, 1842; or Skene's "Four Ancient Bodies of Wales," Edinburgh, 1868.

In the abstract of Welsh Wills in "The Great Orphan Book and Book of Wills," in the Council House at Bristol (edited by Rev. J. P. Wadley, Rector of Naunton-Beauchamp, 1886), it is recorded that one Joan Jons, relict of John Johns, otherwise Morgan, late of Bristol, brewer, left a will in which, among other bequests, she leaves—"To my "curate, Sir Thomas Schaftespere, . . . uni collitegia de velvet cum "laqueo cerico." This Sir Thomas Schaftespere (the "Sir" being the title generally given to parsons or village priests, and not significant of rank) was also a witness to this will, which was proved on Friday, December 17th, 17 Henry VIII, in Bristol, having been previously proved at Lambeth. He is also named in several other Bristol wills registered at Somerset House, and his name is variously spelled "Schaftespere," "Schafflespear," and "Shakespere." He had a sister who died unmarried, named "Jone Shackspere." His own will was entered at Somerset House, August 22d, 1559, and begins, "I, Sir Thomas "Shaksphere, Clark, in full possession of, etc., give to Anne Wyllson, "her dettes being paid, 10 £ to begin the world again; to my sister Grace, "wife of Richard Storeton, 5 £; to my sister, Jone Shackspere, 5 £; to "Tomasin Cooke, my sister, 5 £; to Sir Albon Dolman, my best gowne "and my books, to praie for my soul; to the poore of St. Bartholomey, "my fether bed; to Sir William Berry and Pynner, 6/8 or my second "gowne; and the residue of my goods, after my legacies be paid, to the "poor." This Thomas Shakespeare was an ancestor, as it is inferred, of the dramatist, one of whose sisters was also named Jone, or Joan (spelling being in those days an indifferent matter, even of common names and words).

Bristol, opposite Cardiff, is really the entrepot and commercial sea-

exit for Wales. Singularly enough, Bristol is also the entrepôt and exit to and from the sea of Stratford-on-Avon (that is, if we should be called upon to supply a sea-outlet for that small Warwickshire village). For the Avon runs into the Severn, and Bristol lies at the mouth of the Severn. And we know that, in Shakespeare's day, "hoys" from Stratford did float (or sail, if they could) down to Bristol, and sail, or pull back with oars. And Posthumous, of course, went from Cardiff, over to Bristol, in setting out on his wanderings.

If the above inklings of a possible Welsh origin for Shakespeare are held sufficient to account for usage of Welsh names and traits in the plays it will be interesting to glance at the following pedigree, since everything in the way of speculation becomes interesting when the name of the great dramatist can be, in however slight a measure, therewith connected:

I. Gwynedd, Kymric King, A. D. 605, had son and successor, Cadwalon, A. D., 640.

II. Cadwalon, A. D. 740, had son Cadwalader.

III. Cadwalader, surnamed "The Great," "The Blessed," was captured by the Romans and carried captive to Rome A. D. 680, where he died in that year. Merlin's prophecy was that "Cadwalader, the blessed, would return after many days and drive the cursed Saxon from the land." Had son, Edward, 660.

IV. Edward, took possession of Wales on capture of Cadwalader, escaped the Roman yoke, and ruled as King of all Wales, dying A. D. 690, leaving the crown to his son, Rodri.

V. Rodri, King of all Wales, had daughter, Esyllt. At death of King Rodri he left the crown of South Wales to a daughter, who married Medric, a Lord of Cardigan, and crown of North Wales to his daughter Esyllt.

VI. Esyllt, Queen of South Wales, A. D. 843, m. merryn Vrych, descended from a long line of royal ancestors. King of Powis, A. D. 819. Of their issue was Rhadri Mawr, oldest son, who became by his marriage also King of North Wales.

VII. Rhadri Mawr, slain 876, m. Angharad, dau. of Medric, Lord of Cardigan, heiress of the Kingdom of South Wales. Issue: Mervyn Maur ap Rhadi, King of Powis, by succession from his father; Cadell ap Rhadi Mawn, King of South Wales.

VIII. Mervyn Mawr ap Rhadri, King of Powis; m. and had issue: Llwelen ap Morgan.

IX. Cadel ap Rhadri Mawr, King of South Wales. On the death of his brother, ignored or conquered the rights of Llewelen (1 of VIII above), and took possession of the Kingdom of Powis. At the death of his mother, Esyllt, he became also King of North Wales; d. A. D. 907. Issue: Howell Dha ap Cadell.

X. Howell Dha ap Cadell, King of all Wales. Surnamed the "good"; celebrated as the Justitian of Cambria; instituted trial by jury of twelve men and a judge who should be as "Christ with the twelve apostles"; d. A. D. 946. Issue: Owen ap Howell Dha. Other brothers took respectively the Kingdoms of Powis and North Wales, A. D. 950.

XI. Owen ap Howell Dha, King of South Wales; m. Angharod Vrich Llewelen Verch, Queen of Powis, dau. of Llewelen, to settle claims of her father to the throne of Powls; d. 987. Issue: Einon ap Owen.

XII. Einon ap Owen, d. A. D. 983; m. Ellinor, dau. of Gwenston ap Greathroed Vawr, a noble of Powis. Issue: Tudor Mawr, of Einon, became King of South Wales, d. (slain) A. D. 992. Issue: Rhys ap Tudor Mawr.

XIII. Rhys ap Tudor Mawr was restored A. D. 1077 to his hereditary crown of South Wales and became the founder of the Third Royal Tribe. Issue: Griffith ap Tudor Mawr.

XIV. Griffith ap Tudor Mawr, King of South Wales, m. Gwenilian, dau. of Griffith ap Conan. Issue: 1. Rys ap Griffith.

XV. Rhys ap Griffith, King of South Wales, d. May A. D. 1191, m. Gweneilian, dau. of Meda ap Meredith, Prince of Powis. Issue: Rhys.

XVI. Rhys had issue: Edinet Vichan, Lord Steward of Llewelen, Prince of Wales.

Edinet had issue Griffith, Lord of Lansdon.

XVII. Griffith, Lord of Lanesdon, m. Wenlian (or Grwendolen), dau. of Holl, Lord of Arecknock. Issue: John Griffin.

XVIII. John Griffin, of Gormley, m. Alice de Weston. Issue: 1. Ralph Griffin.

XIX. Ralph Griffin, m. Julia de Lega. Issue: Richard Griffin, of Weston.

XX. Richard Griffin, of Weston, 1261, m. Matilda, dau. of Ralph Golapre, of Norton. Issue: Sir John Griffin.

XXI. Sir John Griffin m. Elizabeth, sister and heiress of William Favell. Issue: Sir Thomas Griffin.

XXII. Sir Thomas Griffin m. Elizabeth, sister and heiress of Sir

Thomas Lattimer, of Brayvrook; heiress also of Chipping Warden. Issue: Richard Griffin.

XXIII. Richard Griffin m. Ann, dau. of Richard Chamberlain, of Cotes. Issue: Nicholas Griffin.

XXIV. Nicholas Griffin m. Catherine, dau. of Ralph Curzon. Issue: Edward Griffin.

XXV. Nicholas Griffin, of Berswell (1500), m. Joyce, dau. of Robert Leigh, of Bucks. Issue: Alice.

XXVI. Alice, sixth daughter of Edward Griffin above, married Richard Shakespeare, Bailiff of Wroxall, grandfather of William Shakespeare, the Dramatist.

Mrs. Stopes, author of that notable book, "Shakespeare's Family," which has superseded all other authority on these matters, will not accept this ALICE as the Alice Griffin who married Richard Shakespeare, even on Mr Yeatman's authority. "We must beware," she most properly remarks, "of drawing definite conclusions from over-hasty generalizations." Yet, if an Alice Griffin married a Shakespeare, speculations are clearly not barred. "Griffin" or "Griffith" is a clearly Welsh name, derived from Welsh royalty, since that mythological beast, called Gryphon, Griffin, or Griffith is the royal emblem of Wales. And, moreover, nobody has demonstrated more triumphantly than Mrs. Stopes herself, speculation barred, how slim a book a book on "Shakespeare's Family" would be!

Of course, there is plenty to be said, tentatively, as to the improbability of Shakespeare's knowing or caring much about Wales. One might urge that within the small Welsh precinct in which Caerlion, Tredegar, Newport and Abergavenny lie, is the scene of the Arthurian legends, and Merlin and Sir Morgan le Fay therein disported, the Round Table being at Caerlion (where it still is, by the way, called by the deliciously Philistine, "A remnant of a Roman amphitheatre"—But what have Philistine and Iconoclast to do with Shakespeare?). And that here, indeed, would have been a great preserve which no poet would have neglected! And, perhaps, so slight a negative consideration as this might outweigh with some all the above circumstantiality of pedigrees and precinct!

JAMES FALKNER, JR.

MARGINALIA.

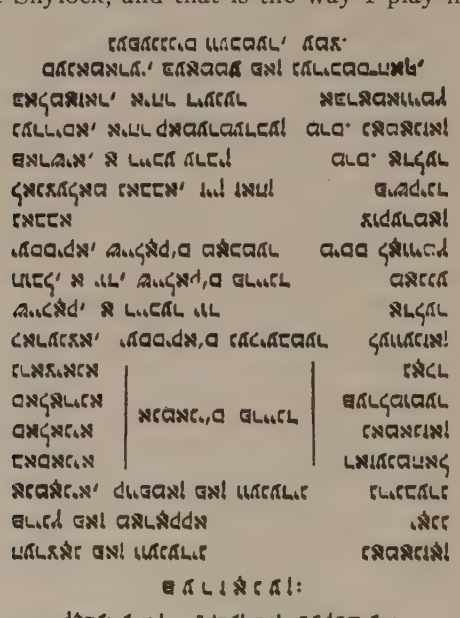
The Old and the New View of Shylock:—Which Does the Jew Himself Prefer? Although, as Dr. Beverley Warner has pointed out, the first folio editors put The Merchant of Venice among the comedies, our present actors are making the play either melodramatic, tragic, comedy, or tragedy, pure and simple. "This is the Jew that Shakespeare drew," said Pope, when he saw Macklin play Shylock. Was he? The celebrated painting of the trial scene in that play portrays Macklin in the English court dress of his (Macklin's) date, with a fiendish grin on his close-cut bearded face, dashing at Antonio with a knife—not unlike a bowie knife—drawn in his hand. To be sure, until the date of Charles Kean, all Shakespeare's heroes and heroines wore court dress, and the height of realism which induced Macklin, as Shylock, to wear a red hat, because, as he told Pope, "he had heard that Jews in Venice wore red hats," was so much more verisimilitude on the stage than Mr. Pope had been accustomed to, that this may have had much to do with the little poet's enthusiasm. But to-day one rarely sees Shylock as a malignant monster.

Two most distinguished English actors, Sir Henry Irving and Mr. Richard Mansfield, present "the Jew that Shakespeare drew" from radially, if not from radically, different standpoints. Sir Henry's Shylock is the greedy, malignant usurer, melodramatic in his hate and venom, which seems to be the ideal for which the very name "Shylock" has come to be an equipollent, but still, as Sir Henry himself says, "the only gentleman in the play." Mr. Mansfield, contrariwise, makes Shylock a gentle, mild old man, a martyr to his religion and a piteous victim of Christian rapacity and fraud. Especially in the trial scene does Mr. Mansfield emphasize this martyrdom. Here he introduces a number of Shylock's compatriots as by-standers. They keep aloof until, when Shylock is offered "three times the sum," they crowd around him, and with frantic gestures and mutterings beseech him to accept. When Shylock, after an apparent appeal to Heaven or to his faith, refuses, and determines, whatever the outcome, to stand not only for Venetian Law, but for that hatred of the Christian which he understands to be his own religion, these compatriots abandon him with gestures of contempt, and file out of court, leaving him to his fate, a broken, bewildered, doting old wreck of humanity.

It is but lately that opportunity occurred to inquire how the Jew himself would read a character which is popularly supposed to be a libel on his race. We print below the Hebrew cast of The Merchant of Venice as presented at the Yiddish Theatre in New York City in the winter of 1901-1902, and a portrait of Herr Joseph Adler in his remarkably effective make-up as Shylock therein. One attending this performance was not only rewarded by witnessing a powerful and entirely adequate rendition and *mise en scene*, but, we think, would have been surprised to find that the Hebrew himself exults in italicizing, if possible, the overmastering and malignant greed, the heartlessness and general unpleasantness of Shylock. It is not surrender to, but defence of, the pillaged and friendless situation. Bereft of his house, and of the prop that doth sustain his house, his ears ringing with the news that his daughter is squandering his accumulations on monkeys—and worse, upon Christians—Herr Joseph Adler, in one of the most splendid portrayals of Shylock that has ever been witnessed, portrayed a superbly haughty, even if a ruined, man! Herr Adler himself, to our esteemed contemporary, *The Theatre*, gives his idea of the part as follows:

"Shylock, who is rich enough to lend three thousand ducats to his Christian enemy in mere gratification of scornful pride, foregoing interest on the remote chance of the 'pound of flesh' forfeiture, and later sacrificing the principal itself, and the proffer of double its amount, just for the moral satisfaction of his revenge—such a Shylock, I say, should be shown well-dressed and proud of mien, instead of the poor and cringing figure which custom has made familiar. Antonio, on the other hand, is in reality far from being the chivalrous gentleman that he is made to appear in the ordinary acting of the play. He has wantonly insulted and spit upon the Jew, yet comes with hypocritical politeness to borrow money from him, and readily consents, in lieu of paying interest, to bind himself to a preposterous forfeit, which obviously he never expects to be called upon to pay. These two men, the Christian and the Jew, are finally confronted in an alleged court of justice, packed with Antonio's friends, where the judge is openly committed to condemning Shylock, by hook or by crook; where the prosecuting attorney, so to speak, is a masquerading girl, the affianced wife of Antonio's bosom comrade; and where Shylock stands alone against them all, without counsel, advocate or friend, with nothing but the law on his side! That such a court will interpret the law in his favor, the ironical Jew is not for one instant fatuous enough to suppose. But the opportunity is his for one moment

of ineffable triumph and scorn, holding in his hands the very life of his former insolent persecutor. The real revenge that Shylock contemplates is *not* to take the pound of flesh which is legally forfeit to him, but to show the world that his despised ducats have actually bought and paid for it. His whetting the knife on his sole is a hyperbolical menace: his sardonic smile, accompanying this action, is the only sharp edge that shall cut the self-humiliated Merchant. Then a quibble reverses the case, the court and Antonio divide the spoils between themselves, and—*'Exit Shylock'!* That is the last of him, so far as Shakespeare's stage direction goes. But, having purchased so dearly the right to his contemptuous opinion of his Christian fellow-townsmen, is it not certain that he will consummate his brief triumph by walking out of that court with head erect, the very apotheosis of defiant hatred and scorn? That is the way I see Shylock, and that is the way I play him."



As to which of these conceptions of Shylock Shakespeare himself intended, we expect a further symposium.

Hon. Henry M. Doak, in his fine introduction to the Bankside Tempest, says of the Boatswain speech, "We will not hand a rope more" —Scene I, Act I, l. 23: "The English speaking world, naval as well as commercial, is so conservative, that 'line' for 'rope' is not only English and American, but Old English as well. Nautical jests are as old as nautical affairs, and cling like stage traditions to the stage. But the saltiest Elizabethan 'bo's'n' that ever piped all hands of a Sunday morning to 'lay aft for a pull to the Gospel hallyards' would have passed 'rope' in the above as good sea talk! Although, collectively, all 'lines' on shipboard are called 'ropes,' there are only three specifically so named on shipboard, viz., the water bucket rope, the wheel [or tiller] ropes, the man ropes. Sailors are called to 'coil down the ropes,' but, from the shortest rope with the longest name [the 'starboard-main-to-gallant-studdin'-sail-boom-tricin-line'] to the shortest [the man rope, i. e., the ropes by which one goes aboard, which hang over the sides at the gangway], all ropes on shipboard are individually known as 'lines.' Shakespeare's bo's'n, like Shakespeare himself, is right."

Mr. Albert R. Frey, one of the founders of the New York Shakespeare Society, and its Recording Secretary, writes us "to ask the members of The Shakespeare Society of New York to make some fitting tribute to the memory of a typical New York poet—MacDonald Clarke. This brilliant but eccentric poet died on March 5, 1842, and as the sixty-first anniversary of his death will occur shortly, it seems to me that the Society which was so successful in the mission which it undertook on behalf of the memory of Edgar Allan Poe, in procuring the necessary legislation and mayorality approval, and the appropriation necessary to establish Poe Park opposite the picturesque little cottage at Fordham, should not neglect the memory of one of Poe's contemporaries, also a citizen of this great and generous metropolitan city."

Our sumptuously pictorial contemporary, The Theatre, does not propose to rest its claim to public favor upon its opulence of color illustration. Its letterpress is instructive and conservative, and, as it should, takes for granted that what its readers want is not sarcastic comments upon the failings of the stage (which are easy enough to write, God knows!), but information as to what is worth seeing. Nor does it fail to attend to items which are of interest to Shakespeare vivants. We

find in a late issue an item which had escaped us elsewhere, to the effect that there is a William Jaggard, a bookseller of Liverpool, a direct descendant of that Isaac Jaggard, who, in 1623, with William Blount, Edward Aspley and I. Smithweeke, was, according to its colophon, "at the charges of" printing the great First Folio.

WHAT IS PROBABLY THE LAST WORD as to Mrs. Gallup from England, is Mr. Mallock's judicial paper in *The Nineteenth Century and After* for July, 1902. This is how he disposes of the lady: "If Mrs. Gallup desired to discredit her own theory in the eyes of sensible people, she has unintentionally taken the best method to bring about this result. She inverts in her own mind the order of interest likely to be taken in her labors. She gives us hundreds of pages of her alleged decipherings, and asks the world to take the accuracy of them on trust, and to be breathlessly excited about them; but the minute typographical facts on which alone an assurance that all this matter is not a concoction can rest she passes over with a few general observations. In her article in the May number of the *Pall Mall Magazine* she is somewhat more precise, but not nearly precise enough. She should take the italic alphabets of the various books she professes to interpret, enlarge all the letters photographically, and devote a chapter to each separate letter, dealing with the original forms of the types, and the manner in which, and the extent to which, their generic features tend, in printing, to become obscured and distorted. There is a great deal more to be said for her theory than her hostile, hasty, and not very well-mannered critics imagine; but Mrs. Gallup herself has certainly not yet said it. For the sake of her own credit she should do this if she can." Poor Mr. "Sidney Lee" is withered back into his filbert as follows: "Still more worthless are the assertions that have been made by Mr. Sidney Lee. Mr. Lee, as some readers may remember, wrote to the *Times*, prefacing his letter with the overwhelming assertion that he had collated twenty-five copies of the First Folio; and then proceeded to state, *ex cathedra*, that no such cypher as that imagined by Mr. Gallup exists in it. Now unless Mr. Lee had collated his First Folios with a special view to the minutiae of the italic type, and the existence or non-existence of different forms used in a systematic manner, all his collating, as far as the present question is concerned, would be valueless. He might just as well say, 'I have collated all the family Bibles in the houses of all my aunts, and it is abso-

lutely certain that Moses wrote the whole of the Pentateuch.' And his dictum, as a fact, was no less absurd than this, for he had not—as he showed in one of his further sentences—even taken the trouble to ascertain what the bi-literal cypher is. He assumed that it was a mixture of italic and ordinary type, instead of being a mixture of italics with microscopic differences of form. This will show the reader how much weight to attach to the mere idle and petulant vaporings of Shakespearean orthodoxy." And Mr. Mallock might have added that, as there have not been twenty-five copies of the First Folio under a single roof for at least two hundred years, his friend Mr. Lee must use the word "collate" to describe his process of examining bibliographically all the First Folios he can visit by rail or get reports about by the printed inquiry blanks he sends to libraries at a distance from London. But even Sidney Lee ought to know that Mrs. Gallup's "cipher" is not a bibliographical proposition! And even bibliographically, Mr. Lee's inadequacies are attracting attention. Says *The Times' Saturday Review of Books and Art*: "Lee's acquaintance with Shakespeare began when he prepared for the Dictionary of National Biography the article on Shakespeare, later elaborated into the "Life," and his opinion is that of a man who until recently was unaware, for example, of the existence of Justin Winsor's monograph on 'Shakespeare's Poems,' and the 'Original Quartos and Folios,' which rank among the noblest contributions to bibliography." The above will not deter Mr. Lee, however, from condescending to arrive during the winter of 1902-3, as advertised, to enlighten Americans upon Shakespearean matters, with a course of lectures upon the great Dramatist.

Professor Mendenhall, in *The Popular Science Monthly* of December, 1901, returns to the demonstration of his "Style Curves" (see Shakespeareana, Vol. VII, page 187). It will be remembered that the Professor's graphic exhibition of his results is "made by the well-known method of rectangular coordinates, using the number of letters in each word as the abscissa and the corresponding number of words in a thousand as the ordinate. On a sheet of 'squared' paper the numbers showing letters in each word, 1, 2, 3, 4, etc., are placed along the horizontal line and on the vertical above each of these is put a point whose distance from the base shows the number of corresponding words in every thousand, according to the scale shown at the left. These points are then joined by straight lines and the whole broken line may be called

the 'word spectrum' or 'characteristic curve' of the author as derived from the group of words considered." That is to say, that every writer has his "word curve," and that, by grouping a hundred thousand consecutive words of his composition according to the number of letters they contain and expressing the results in a diagram you may obtain a graphic symbol for the "persistent peculiarities of this author in the use of words of different lengths." The work has been going on since then, and authentic word curves of many important writers have been made. It was noted first that the three-letter word occurs oftenest in English writings. Cheered by this discovery, the investigators counted deeply into the works of individual writers to see how far they varied from this norm. It was found that John Stuart Mill was fonder of two-letter words than any other writer, that Thackeray preferred three-letter words, and that Shakespeare used more four-letter words than any other man of his own time or since. In short, it was a sort of literary Bertillon identification, and its uses might turn out to be enormous. To apply this method to the great Baconian question involved an amount of letter and word counting quite beyond what might be expected from individual enthusiasm, and seemed impossible until the President of the Verulam Society offered to pay for the counting and classifying of 2,000,000 words. Word curves for Shakespeare and Bacon have thus actually been found. They reveal "extraordinary differences." This enormous count, however, mirabile dictu, reveals a precisely identical word curve for Shakespeare and Marlowe (and we call Mr. Ziegler's attention to this!). A writer in the London *Times* instead proposes a "word curve" based on the parts of speech in lieu of the Mendenhall system. Did Shakespeare or Bacon or Marlowe, et al., use the same proportion of adjectives and adverbs to a given percentage of nouns or pronouns? This strikes us as worth the attempt at tabulating and as promising far more convincing results.

Touching Shakespeare's Affiliations with the Roman Catholic Church, Dr. Appleton Morgan writes to our esteemed contemporary, *Action and Utterance:* "All recent data seems tending to prove Shakespeare to have been (as Archdeacon Richard Davies in 1703 declared he was) 'a Papist.' The Archdeacon being a Protestant, this was a 'declaration against interest,' and why biographers go on ignoring it I never have been able to find out.

"This seems to answer the question why Shakespeare allowed his

played to be purloined and printed in 'Broadsides' (the quartos) under his very nose in London, while they were being performed for revenue inside his theatres, thus interfering with the takings at the door. Of course, Papists having no standing in Elizabeth's Court of Equity, it would have been useless for Shakespeare to have sued to prevent the piracy!

Why did not Shakespeare mention his theatrical properties in his will? We all know that he did not discontinue his theatrical interests upon his retirement to Stratford-on-Avon before his death, but, until he died, supplied the theatres with two plays a year, which were, of course, those first printed in the folio. The answer is the same. His Will would have been construable, in case of objection to its probate, in the Ecclesiastical Courts, which, of course, like the Courts of Equity, were controlled by Protestant influences, and, as Protestant influences were Puritan influences, it was the part of sagacity to avoid as far as possible irritating them, and the Puritans hated things theatrical much as the devil is said to hate holy-water. My friend, Mr. John Pym Yeatman, who has studied the original Will pretty carefully, agrees with me that Shakespeare's theatrical estate was made the subject of a secret trust-deed in Mrs. Shakespeare, the widow, which would account for the printing of the plays on the lapse of that trust in 1623, she dying in that year. But this point is immaterial, for they would have passed under the residuary clause of the Will along with that priceless second-best bedstead, anyhow!

"In fact, I think almost everybody now is convinced that Shakespeare lived and died in the Old Faith, and that that entry in the Stratford-on-Avon records, that John Shakespeare 'came not to church for fear of process for debt,' was the effort of some friendly clerk to get him off the fines levied under 23 Eliz. c. 2 for non-attendance upon the Protestant worship. It was not necessary to wait until Sunday to serve a 'process for debt' upon a resident of Stratford who owned property in the town and was on the street of week-days, even if process 'for debt' or for anything else of a civil nature could have been served on a Sunday, which it could not be under English law. And Shakespeare, as part owner of the tithes, was a lay-rector of the parish and so entitled to sepulture in the chancel, even if the Church was, at that point of time, Protestant.

"I had, as long ago as 1880 ('The Shakespearean Myth,' page 175, first edition) expressed myself as believing that the fact of Shakespeare's

being a Roman Catholic explained the grand old Baconian theory, saying: 'The recent dissolution of the monastries had thrown multitudes of learned clerks upon their own resources for daily bread, and there was only one depot for their work.' What I wrote then, I still more fully see no escape from now, namely, that the thousands of learned men whom the edicts of Henry VIII had driven from the cloisters, where they and their predecessors had alone during the 'dark ages' kept current and extant the learning of the centuries before them, made their way to London, and that Shakespeare found them out, and from them acquired the material the use of which sets us groping for and disputing about the possible sources of his allusions to occult particulars. Thus accounting for the ancient and occult lore in the plays, very little indeed remains of the Bacon authorship theory.

"This also accounts for the fact that among the 18,000 vocables used by Shakespeare, the word 'Bible' is not found. The three versions of the Scriptures extant in his lifetime were all Protestant versions, and it is demonstrable that he took his versions of Scriptural stories always from the old Miracle Plays, never, in a single instance, from the Bible—good Bishop Wadsworth to the contrary notwithstanding.

"However, Shakespeare himself, as a whole, is a mystery unsolvable to human ken, and it seems hardly worth while to particularize any one item of him, more or less, as unaccountable. I have never been able, for example, to satisfy myself why, being so great a man, Queen Elizabeth did not cut off his head! The only use the Tudors made of their great subjects was to decapitate them!

"I am told that the proposition that William Shakespeare was, like his faher, a Roman Catholic, is intolerable in England, which accounts for the persecution and practical suppression of Mr. Yeatman's 'Gentle Shakespeare' (the two libel suits brought by Mr. Yeatman were decided against him by some rulings from the bench, which, I must say as a lawyer, are astoundingly new matter to me). But, though not a Roman Catholic myself, I confess I cannot see why that ancient Church should be begrudged a Shakespeare. Certainly, all the great names in literature down to his time were Roman Catholic. What other Church was there? And whatever one may think of Mr. Yeatman's 'Gentle Shakespeare,' certainly every reader of it must admit that it is that rarest of things—an entirely fresh and original book upon he well-ploughed and ever newly-ploughed field of Shakespeareana! His demonstration that the 'Henry VIII,' to secure representation upon Elizabethan

boards, must have been worked over by somebody to convey the idea of Elizabeth's legitimacy by exclusion of the divorce of Katherine, falls completely into corroboration of Mr. Spedding's theory, so ardently adopted by the now-defunct New Shakespeare Society of London, that the play was largely re-written by Fletcher, a subservient attaché of the Elizabethan Court. To suppose that any dramatist—least of all a Shakespeare— deliberately added to a complete drama in four acts (of which Katherine was the central figure) such an anti-climax as a fifth act, eulogizing Katherine's supplanter, Anne Bullen, is quite too impossible when one looks at it seriously!" [This strikes us as more plausible than the suggestion that the non-mention in the Will was because the plays were owned by the Globe Theatre people, or that Shakespeare knew that his relict and her daughters and Dr. Hall, being Puritans, would regard them as devils' wares. The Puritan may not have cared to harbour devils' wares himself; but, as a rule, he had a keen appetite for cash, and the purchaser would have the curse that went along with the manuscript, and welcome! And the fact remains that these "two plays a year" were printed in the First Folio. Neither of the Irelands are very trustworthy authority, and small attention is to be paid to their story that many manuscripts were carried for safety from New Place to Clopton House at the time of the great Stratford fire, and that a Mr. Williams, the gentleman farmer who rented this mansion, was visited by the two Irelands with a view to finding out whether any of these papers were extant. "By G—d," he cried, "I wish you had arrived a little sooner! Why, it isn't a fortnight since I destroyed several baskets full of letters and papers in order to clear a small chamber for some young partridges which I wish to bring up alive; and as to Shakespeare, why, there were many bundles with his name wrote upon them. Why, it was in this very fireplace I made a roaring bonfire of them."]

BOOKS RECEIVED.

[Subject to second and extended review. Publishers will please not expect acknowledgement or review of editions of the plays from sample volumes thereof. Such reviews would be as unjust to them as to ourselves.]

50. *Francis Bacon Our Shakespeare;* by Edwin Reed, A. M.; 8vo de luxe Roxburge; pp. 233; Boston: Charles E. Goodspeed.

51. *Bacon and Shakespeare Parallelisms;* by Edwin Reed, A. M.; 8vo de luxe Roxburge; pp. 441; Boston: Charles E. Goodspeed.

52. *The Mystery of William Shakespeare;* a Summary of Evidence by His Honor Judge Webb, Regius Professor of Law in the Institution of Dublin; cloth; 8vo; pp. 302; London, New York and Bombay: Longmans, Green & Co.

53. *Letters to An Enthusiast;* by Mary Cowden Clark; being a series of letters addressed to Robert Balmanno, Esq., New York, 1850-1861; edited by Anne Upton Nettleton; with ten photogravure plates; Roxburge; 8vo; pp. 345; Chicago: A. C. McClurg & Co.

54. *The Shakespeare Cyclopædia and New Glossary;* intended as a Scpplement to all the ordinary Editions of Shakespeare's Works; by John Phin; Introduction by Edward Dowden; cloth; 8vo; pp. 435; New York: The Industrial Publication Co.

55. *Fortune and Men's Eyes;* New Poems with a Play; by Josephine Preston Peabody; cloth; Boston: Small, Maynard & Co.; $1.50.

56. *Shakespeare and Goethe on Gresham's Law and the Single Gold Standard;* by Ben E. Green; paper; 12mo; pp. 78; Dalton, Georgia: Ben. E. Green.

57. *Shakespeare in France Under the Ancient Régime;* by J. J. Jusserand; cloth; crown, 8vo; pp. 500; illustrated; London: T. Fisher Unwin; New York: G. P. Putnam's Sons.

58. *The English Novel in Shakespeare's Time;* by J. J. Jusserand; cloth; crown, 8vo; pp. 450; illustrated; London: T. Fisher Unwin; New York: G. P. Putnam's Sons.

26. *Exercises at the Unveiling of the Bust of Edgar Allan Poe, in the Library of the University of Virginia, October 7, 1899;* compiled by Charles W. Kent; crown, 8vo; cloth; pp. 100; Richmond: J. R. Bell & Co.; $1.00.

59. *New Glimpses of Poe;* by James A. Harrison, Professor in the University of Virginia; 8vo; cloth; pp. 48; New York: M. F. Mansfield & Co.; $1.00.

60. *Edgar Allan Poe;* by John A. Joyce; cloth; pp. 218; illustrated; New York: F. Tennyson Neely Co.; $1.50.

61. *In My Vicarage Garden and Elsewhere;* by Rev. Henry N. Ellacombe, M. A.; portrait; cloth; pp. 222; New York: John Lane, The Bodley Head.

62. *The Poems of Henry Abbey;* Third Edition, enlarged; cloth; pp. 290; author's edition; Kingston, New York.

63. *Phætheon;* a supplemental Ovidian Myth, with three other stories in verse and a prose contention; cloth; pp. 126; Kingston, New York: Styles & Kiersted.

64. *Bi-Literal Cypher of Francis Bacon;* replies to Criticisms; by Elizabeth Wells Gallup; paper; pp. 40; Detroit: Howard Publishing Co.

65. *God in Shakespeare; The Course of the Poet's Spiritual Life, With His Reflections Thereon and the Resultant Conception of His World-Personality Inductively Established from His Text;* Second Edition; by Charles Downing (Clelia), author of "Great Pan Lives," "The Messiahship of Shakespeare," etc., etc.; 12mo; pp. 424; cloth; London: Greening Co.

66. *Reminiscences of a Dramatic Critic;* with an Essay on the Art of Henry Irving; by Henry Austin Clapp; cloth; 12mo; pp. 241; six portraits; Boston: Houghton, Mifflin & Co.

67. *Shakespeare's Plots;* by William H. Fleming; 12mo; cloth; pp. 467; New York: G. P. Putnam's Sons; $2.00.

68. *The Fickle Wheel; A Tale of Elizabethan London;* by Henry

Thew Stephenson; illustrated by C. M. Relyea; 12mo; cloth; pp. 380; Indianapolis: The Bowen-Merrill Co.

69. *Words and Their Ways in English Speech;* by James Bradstreet Greenough and George Truman Kittredge, Professors of Latin and of English at Harvard University; 8vo; cloth; pp. 500; New York: Macmillan & Co.

70. *The Bodley Anthologies;* Florilegium Latinum; translated into Latin verse; Pre-Victorian Poets; Victorian Poets; edited by Francis St. John Thackeray, M. A., F. S. A., and Edward Daniel Stone, M. A.; 2vo; cloth; pp. 244-289; London and New York: The Bodley Head, John Lane.

71. *Shakespeare's Alleged Blunders in Legal Terminology;* by Homer B. Sprague, ex-President University of North Dakota; royal 8vo; paper; pp. 13. (Reprinted from Yale Law Journal, New Haven, Conn.

72. *Notes on the Bacon-Shakespeare Question;* by Charles Allen, Judge of the Supreme Court of Massachusetts; cloth; 8vo; pp. 300; Boston: Houghton, Mifflin & Co.

50. 51. One would suppose that Mr. Reed was unaware that most persons range disbelievers in Shakespeare with circle-squarers, claimants for the vast sums of money in the vaults of the Bank of England awaiting American heirs, or collectors of one million cancelled postage stamps! He is so coldly mathematical in his calmness! We shall give these volumes further notice, but we meanwhile beg to regret that Mr. Reed should so disregard our nerves as to demonstrate that certain verbal alterations from Quarto to Folio texts are synchronous with Lord Bacon's changes of opinion in his scientific publications. But when Mr. Reed goes even further, and shows us by the schedule that that man who had "small Latin" actually invented several hundred words by Englishing Latin roots, we must say that he is heartlessness itself. Hanging is too good for him!

52. 72. Two more books from the Bench on the good old Baconian Theory! As the Bench are now taking up the lawyer's briefs, we shall soon have something besides Obiter. Judge Allen and Judge Phelps have already followed Judge Holmes in considering the issue joined of Bacon v. Shakespeare. Judge Allen will have it that it is all bosh. Nothing against Shakespeare—facts not sufficient to constitute

a cause of action, and gives judgment for Shakespeare on demurrer. But Judge Phelps gives us a Pyrrhonic opinion. Here is one of the torpedoes he projects right into the peppery and petulant orthodox ranks:

"One of the famous controversies of the day, the decision of which settled the action of assumpsit, was *Slade's Case*, 4 Rep. 91. Francis Bacon was of counsel, and associated with him as attorney was a lawyer named John Halstaff. When the author of Henry IV found himself obliged, in 1597, to find some other name to substitute for "Sir John Oldcastle," and to find it in a hurry, did he get his suggestion from the name of his associate, John Halstaff?" Is this Obiter or Finding of Fact?

53. Mr. Robert Balmanno, who lived in New York City in the year 1850 (and who, with Richard Grant White and others, formed the third New York Shakespeare Society, the immediate predecessor of the present institution of that name), was so delighted with the achievement of Mrs. Mary Cowden-Clark, née Novello, in completing the Concordance, that he began a correspondence with her through Douglas Jerrold. This volume gives none of his letters, not even his portrait (both of which would have added to its interest, for one would like to know what manner of man could have induced this charming lady to write him more than a hundred letters, although she never saw him in all the eleven years these letters covered). However, here are the letters; and, unlike most letters printed by admiring friends of departed people, they are delightful reading. But just why portraits of Jerrold, Lamb, Leigh Hunt, et al., and of others of the Novello family, are included, when, as we say, the portrait of the inspirer of the letters is excluded, we cannot guess. For a book for which no apparent raison d'etre exists, however, this is a most interesting one. You can read these gossipy, domestic, run-along letters with your thoughts anywhere else, and it is distinctly pleasant to come back to the printed page and find that, no matter where you became distraught, you can go right ahead again!

54. Unqualified praise is all we can find for such conscientious, careful and compact work as this, and we hope Mr. Phin's Shakespeare Cyclopaedia and New Glossary will have the large use it deserves. He has certainly packed within its 500 pages a vast amount of information only obtainable elsewhere in bulky and expensive volumes.

Nor did Mr. Phin need a sponsor. Nor, selecting Dr. Dowden, need he have repaid Dr. Dowden's few perfunctory sentences with so liberal a mention of his esthetic commentary in the "Short List of

Helpful Books." Three of these, and half a dozen others issued in close modern vicinity of the office of Mr. Phin's own publishers, seem rather disproportionate in a selected list of twenty out of a possible ten thousand. However, Mr. Phin has a perfect right to state what works have helped Mr. Phin. But the work is so well done that nobody should cavil at little things like these. The book will win on its merits, and the dozen or less omissions will be supplied in future editions, of whch we hope there will be hundreds.

65. At least the London *Graphic* cannot say of this edition of Mr. Charles Downing's "God in Shakespeare" that every line of it is "clotted nonsense!" Certainly this remark (page 287, line 10): "'Antonio' and 'Ambition' both begin with 'A,' 'Sebastian' and 'Sloth' both begin with 'S,' and 'Gonzago' and 'Good-will' both begin with 'G,'" even "Hugh Oatcake and George Seacoal, who can read and write," will find intelligible!

67. "Abortive Plots to make Shakespeare Ridiculous" would be a better title for W. H. Fleming's second volume of "Mental and Emotional Enrichments."

"A drama is not written in the form of a triangle, but in the form of an arch" (diagram of an arch)—page 32. "The reason of this is because the curve is the line of beauty"—page 33. "The crest of the arch of The Merchant of Venice is 'Tarry a little!'"—page 322. "Viola is a link-person"—page 323. (Don't worry, gentle reader, she is also "a type of the normal"—page 324.) "Art is derived from the Latin *Ars*"—page 34. "Art is founded upon nature" (proved by some sixteen pages of strenuous argument). "A drama is a work of Art" (perhaps a hundred pages to prove this; it takes a full column of straight indexing to refer to them). "'Classification' means, literally, the making of classes"—page 9. Shakespeare having succumbed to the "Play impulse" passed on to the "Art impulse." And then, with "Environing action," "Character foils," "Dramatic hedging," "Character groupings," "Resolving force," "Gradation," "Sub-action," and a lot of other things, managed, at last, the thirty-six plays. The word "kind" means, literally, "in due course," "according to the laws of Nature" (in two and one-half pages of nonpareil Mr. Fleming triumphantly establishes this definition against all comers). "Sometimes in dramatic, as in real life, circumstances arise which make it necessary for a woman to do work which pre-eminently belongs to a man. In every such case Shakespeare disguises the woman in a male habit"—page 207. (Flirta-

tion appears to have been the only business "pre-eminently belonging to a man," in pursuance of which Julia, Jessica, and Lucetta, and Viola, and Rosalind, attired themselves "in a male habit." When Lady Macbeth essayed to relieve her lord of "work which belongs to a man" she happened to be too pressed for time to disguise herself "in a male habit.") "Shakespeare knew that music is love in search of a word,—and therefore, while this lover stands before the casket, a song is sung the subject of which is love"—page 196, which reminds Mr. F. of a quotation, viz.: "Dear friends, man's love ascends to higher and diviner ends than man's love ever comprehends" (Tanier). All this and three hundred pages more "is intended for teachers and students, not only of the Shakespearean drama but also of the dramatic literature of all ages and nations"; and again, "as an ultimate result of this [Mr. F.'s]critical study, the reader will have a comprehensive and clear conception of the play as a complete, perfect, organic art product, and will be able to read and study intelligently any drama, ancient or modern, to have a lucid perception, a lively appreciation thereof"—Preface, page vi.

Shakespeare interpreted by W. H. Fleming is like a Day in June interpreted by a Tumble-bug, and if Mr. Fleming had been favored by Providence with a sense of humor he would himself perceive it. Your Tumble-bug bumps into your midst bringing nothing but himself, and proceeds to regard himself as seriously welcome as—well, as seriously as Mr. Fleming takes himself, when, bringing nothing but himself, he bumps down in the midst of Shakespearean Hermeneutics! Mr. F. should hitch his wagon to such Stars as Laura Jean Libbey or "The Duchess"! Shakespeare seems somehow to swim outside his ken! We are sadly conscious of wasting our space upon him, but do so in the hope that he will not oblige us further.

70. Floregium Latinum should stand beside Francis Mahoney's "Father Prout's Reliques" and Mr. Merrick's "Nugae Inutiles" of lovely memory, in every gentlemanly library. We resist the temptation to quote from this absorbing and delicate field, but cannot forbear Falstaff Falstaff in Augustan Latin (Merry Wives, I, iii, 221):

Falstaff. Di me ament ut congerronis volup est deliques mei,
purus putus homo est mallestus, nimium in propatulo harpagat.
prave succinct clependo, nihil cantorum modo.

Nym. Ita mecastor bene subripies, dicto ut citius hoc ages.

Pistol. Apagesis, non hoc igo empsin verbum ficu pudita!
Homines graphici conciliare non subripere se autumant.

Falstaff. Per soleas dispiciunt calces.
Pistol. Siris igitur lippiant!

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55. "Fortune and Men's Eyes" is the title of a drama in one act by Josephine Preston Peabody, in which Shakespeare is one of the characters, the others being William Herbert, son of the Earl of Pembroke; Simon Dyer, a Puritan; Tobias, the host of "The Bear and the Angel" tavern; Wat Burrow, a bear-ward; Dickon, a little boy, son of Tobias; Chiffin, a ballad-monger; Mary Fytton, a maid of honor to Queen Elizabeth, and Anne Hughes, also of the Court, besides taverners and 'prentices. The Time is an afternoon in the Autumn of 1599, and the Scene the interior of "The Bear and the Angel," South London. The action hinges upon a bear's fight with dogs: the bear breaks loose and scatters the crowd. The Play is a conjecture founded upon the famous T. T. dedication, "To the only begetter of these, etc., Mr. W. H."——

Of course, "Mr. W. H." is the William Herbert of the Play, and the lady to whom the sonnets are supposed to have been addressed is Mary Fytton of the royal household. In the Play she is trying to capture the affections of the said William Herbert, but accidentally meets Shakespeare, whose affections, it is represented, had been previously captured by her. They are alone, and Shakespeare reproaches her:

> "Yes, blind you called me,
> And 'tis my shame I bandaged mine own eyes
> And held them dark. Now, by the grace of God,
> Or haply because the devil tries too far,
> I tear the blindfold off, and I see all.
> I see you as you are; and in your heart
> The secret love sprung up for one I loved,
> A reckless boy who has trodden on my soul."

Mary answers:

> "Will you put by your music? Was I that?
> Your Music,—very Music? . . . Listen, then;
> Turn not so blank a face. Thou hast my love.
> I'll tell thee so till thought itself shall tire
> And fall a-dreaming like a weary child, . . .
> Only to dream of you, and in its sleep
> To murmur You."

She goes from the room and Shakespeare is made to say:

"I talk into the air
And at my feet,—my honor full of wounds.
Honor? Whose honor? For I knew my sin,
And she . . . had none. There's nothing to avenge.
And there's the worst of all life's wrongs to me.
I had no right: that I could call her mine
So none could steal her from me, and die for't.
There's nothing to avenge."

This is a lame and impotent conclusion. It belies the whole conjecture. It is the Sonnets and the Sonnets only that give evidence of Shakespeare's infidelity to Anne Hathaway! Miss Peabody is not the only one who has accepted the evidence as proof. But if "W. H." was the "onlie begetter" of the Sonnets, why not conjecture, why is it not reasonable to infer, that he inspired and paid for them? May he not have hired Shakespeare to write them for him? In what wiser way could "W. H." have wooed his mistress? If the plays of Shakespeare were written for money, why may not the Sonnets have been? It is pleasanter to think this than that his honor lay at his feet, full of wounds. It is to be regretted that Anne Hathaway has not been regarded with favor by lovers of Shakespeare; but, however romantic her husband's mind may have been in imaginative fields, there is little to show that he was other than humdrum and practical in all that pertained to real life.

Miss Peabody has done a daring deed in putting words into his mouth,—a deed from which most writers would shrink; for, in all minds, the conception of what Shakespeare must have been is now so high that any attempt to delegate set speech to him rouses almost insuperable prejudices and invites belittling comparisons. H. A.

IN LESSER VEIN.

[From Mrs. Kirk's "Sons and Daughters." By courtesy of Houghton, Mifflin & Co., publishers.]

One stormy evening in May, the Sycamore Hill Shakspeare Society had met as usual in the library of its president, Mr. Frederick Reese, and its members were discussing the play of "Hamlet," suggesting emendations and offering new readings of even the best passages. Prince Hamlet was far from finding easy answers to the many riddles with which destiny assailed him whilst he was alive, but his individual uncertainties and perplexities were as simple and deducible as questions in the Rule of Three compared with those which his appeals to the universe prepared for remote generations. Here was the Sycamore Hill Shakspeare Society, which had been already studying the play for three years, yet was far from having settled the difficulties which the frequent paradoxes and the anti-climaxes of the Prince of Denmark's career present to the really conscientious critic.

This very evening, Mr. Brainerd, an ascetic-looking Angelican priest, had brought forward a text, hitherto unchallenged, which stimulated a sharp argument and provoked some strong feeling. He asked for a new reading of the final word in that question of Hamlet's mother,—

> "What act
> That roars so loud and thunders in the index?"

"Index" was to Mr. Brainerd's nice perceptions a poorly contrived word, false in taste, weak in metaphor, obscure in meaning. He was rich in suggestions of what the dissyllable ought to be, and appealed to Dr. Chichester. But the moderate and old-fashioned rector of St. John's, always a stanch conservative, invariably disagreed with the Anglican, and stoutly declared that "index" meant "preamble," and that Shakspeare no doubt knew what he wished to say.

All the others were nevertheless enamored of the idea of helping out the struggling poet at his pinch of need. Mr. Reese suggested that it might be said,

"What act that roars so loud and thunders *to the echo?*"

But Dr. Jasper, the great medical authority at Sycamore Hill, having a lively sense of functional derangement, and no feeling for metre,—being in fact quite indifferent to a foot more or less,—was certain that it ought to be.

"thunders in thy chest."

Mr. Brainerd evidently remembered the historic doggerel,

"I hear a lion in the lobby roar,"

for he plausibly maintained that

"What act
That roars so loud and thunders *in the lobby?*"

was not only happy in meaning but correct in rhythm. But Mr. Redmond, although confessing that he found great originality and force in all these corrections, said he had still another to bring forward. He was a modest man, and shrank from imposing his views upon learned Shakspearian scholars like those with whom it was his good fortune to be associated, but, when pressed, he declared that in his opinion the passage might best be rendered,

"Ay me, what act
That roars so loud and thunders *in my ears?*"

No one could doubt that the guilty queen found her son's indictment rather deafening, and even Dr. Chichester made a note of this for future study.

Mr. Reese, who of all the society was the most indefatigable in learned research, had been not a little impatient at such a prolonged debate regarding a point he considered quite unessential. The moment Mr. Redmond stopped to draw breath, he claimed attention.

"I consider," he remarked, tapping the table with his pencil, screwing up one eye, and holding his head a little on one side, as his habit was in those rare moments when his powers found free play, "I consider that it has been my fortunate destiny to make one of the most important and significant discoveries ever made regarding the actual meaning of the play of 'Hamlet.' I predict that it will come home to you all, as it came

home to me with irresistible force. Turn, if you please, to Act II, scene ii, to the place where Polonius asks permission to take leave of the Prince. 'You cannot,' says Hamlet, 'take from me anything that I will more willingly part withal, except my life, except my life, except my life.' Now, in reading this over three days ago, it suddenly occurred to me that this was a singular phrase, 'I would part with nothing so readily except my life.' Pray, how is a man to part with his life? What is he without his life? Nothing. What is his life without him? Nothing whatever. One is the indestructible essence of the other,—they are blended, united,—destroy one, you destroy the other! You cannot part with life as you part with a friend at the corner, one going one way and the other the other. He and his life are inseparable, began and ended together. I have a different reading to suggest for that line."

Mr. Reese paused, and waited to see if expectation was intense. He was tender-hearted over his fledglings of fancy, and it hurt him to be met by coldness and incredulity. Accordingly, it flattered him to see that his argument so far had been convincing.

"Pray, go on," said Mr. Redmond; "this is most interesting. Now that I think of it, there is something unexplained about that passage. Do let us hear how you would render it."

"The error is a slight one," said Mr. Reese; "there is but a single letter altered from what was, I am certain, the original text, but that one consonant defines the whole situation and puts the whole development of the drama in a new light."

"A single letter," said Dr. Jasper, studying the text, "a consonant. Now I wonder which it is."

"Go on, Reese," said Dr. Chichester. "We are ready to listen to anything."

Mr. Reese liked to coquet a little with his opportunity.

"I am more and more impressed," he remarked, "by the wealth of meaning a man can bring out of Shakspeare. Shakspeare is like an ocean; if you wish to play on the surface, then you find sparkle and foam, color and beams of light. If you desire to pierce the subtle significance of his strange and far-off allusions, there are the unfathomable depths to explore, deeper than plummet can sound, and full of the most wonderful riches."

"True," said Mr. Brainerd, "true. Shakspeare was—there can be no doubt but that he was—an extraordinary man."

"Come, come!" said Dr. Jasper, "we grant all that. We want to hear about your discovery, Reese."

"I was just about to proceed," said Mr. Reese. "Just let me inquire, to begin with, whether you never thought Hamlet's behavior to Ophelia was just a little peculiar? He goes forward and back; loves and curses in a breath. Now, there must have been some reason for these inconsistencies. I wish you to observe how my reading of his words to Polonius resolves the situation. Here is my emendation: *'You cannot, sir, take from me anything that I will more willingly part withal, except my* wife, *except my* WIFE, *except my* WIFE.'"

"His wife!" repeated Dr. Chichester. "Do you mean that Hamlet was a married man?"

Mr. Reese had leaned back, a little exhausted, but he nodded impressively in reply to the question.

"He means that Hamlet had been secretly married to Ophelia," murmured Mr. Brainerd, breathless. Although a confirmed celibate, the priest still had some youthful sentiment and imagination. "But why should he have wished to get rid of her?"

"I don't wonder at that in the least," said Dr. Jasper. "He showed the regular conjugal feeling—found her a superfluity and a bore while she was alive, but had true widower-like appreciation of her virtues the moment she was dead and buried."

"I'll tell your wife, doctor; as sure as the world, I'll tell your wife," said the rector.

"Just observe, too," pursued Dr. Jasper, "what Hamlet says about Polonius, 'Those tedious old fools!' Exactly the sort of opinion a man naturally has about his father-in-law."

"Oh, I did not mean—I assure you, I did not mean that Hamlet was married to Ophelia!" gasped Mr. Reese, utterly taken aback at this mutilation of his clear and beautiful interpretation. "I meant that he was married to somebody else, and that that was the reason why he behaved so badly to Ophelia. Of course, I cannot speak from accurate knowledge; my facts are conjectural, but I cannot help thinking that he had made an unhappy and disastrous connection while at college in Wittemberg. His friends Rosencrantz and Guildenstern, no doubt, were his confidants and the witnesses of the marriage. For, don't you remember that when they come to see him at Elsinore, he remarks to them, 'Man delights not me; no, nor woman neither,' then adds,—jealously conscious that they are well aware that, at one period, he had not been so dead to

the enchantments of the fairer sex,—'though by your smiling you seem to say so.'"

"Why, this is wonderful, wonderful!" murmured Mr. Redmond. "It does, indeed, put everything in a new light."

Mr. Reese could not help showing some slight exhilaration at the success of his novel hypothesis.

"I felt certain," he exclaimed, enthusiastically, "that you would see how admirable in its force, its good sense, and its poetical completeness my correction was."

"It's a puzzler, though," said Dr. Jasper. "I don't quite take it all in."

"There is a good deal in it," said Dr. Chichester. "It certainly throws a flood of light on the meaning of the soliloquy."

"Offers a clear elucidation of his views about suicide," put in Dr. Jasper; "for 'fardels' read 'marriage.'"

"But I have a little error of my own discovery to bring forward, which is in this same scene, Mr. Reese," said Dr. Chichester, for it was characteristic of the Shakspeare Society that each member considered his own suggestions more weighty and luminous than those of other people. "It does sometimes strike me as singular that, in spite of the revisions and the careful editing of Shakspeare's works, there are still entire lines which critics have passed. Please to turn back a little,—Act II, scene ii,—where Hamlet says, 'For if the sun breed maggots in a dead dog, being a good kissing carrion,' or a 'god kissing carion,' as other editions have it, now—for 'good,' or 'god,' I should like to have it read 'fly.' 'For if the sun breed maggots in a dead dog, being a *fly* kissing carrion.' Eh, how's that Jasper? Not only sensible, but scientifically accurate, I should say."

Mr. Reese now called attention to the fact that it was on the verge of ten o'clock; that there was no time for more discussion, but that it was in order to present any fresh matter to be studied up before the next meeting. Mr. Redmond at once asked if he might beg them to consider the propriety of reading "*Faint* and scant of breath," for "fat and scant of breath." There was something opposed to all ideas of a mother's tenderness to have the Queen make such a gross allusion to her son's figure. In fact, it marred the beauty and the dignity of the scene, if "fat" were allowed to remain. His correction was:

> "He's *faint* and scant of breath. Here, Hamlet,
> Take my napkin, rub thy brows."

"Napkin," of course, here meant handkerchief, and the Queen had, no doubt, rubbed cologne or some pungent odor upon it.

Dr. Jasper then put in his request to have the society make a note of one exception and one query of his own. "When Hamlet says:—

> "'Let Hercules himself do what he may,
> The cat will mew and dog will have its day."

'Day' is evidently a mistake for *'bay.'* If a dog were to have his day, why, then, the cat, being a nocturnal animal, would have had night apportioned to her. But no, the cat will mew, and the dog will bark, only, bark not suiting the exigencies of the rhyme, the word bay was put instead of bark, 'bay' meaning almost the identical thing, 'A dog bays at the moon,' for example."

The members nodded at each other, and the doctor went on to say that at the next meeting he should present some original and, he trusted, forcible suggestions on the subject of Hamlet's meaning when he asked:

> "Woo't drink up eisel? eat a crocodile?"

The clock at this instant struck ten, and a change of countenance, indicating not exactly relief, but some fresh and delicious expectation, became visible on the faces of all the group. The last stroke of the bell-hammer had hardly ceased its vibration before the door opened, and Peter, the chief domestic functionary at the Reese house, made his appearance. He had no need to be instructed concerning his duties, but at once proceeded to gather up the various editions of Shakspeare which encumbered the oblong table, then to place upon it decanters, glasses, and two bottles.

It had always been observed by the wives and daughters of the members of the "Sycamore Hill Shakspeare Society" that there was an extraordinary degree of consistent enthusiasm about the way these meetings were kept up month after month, year after year. Other engagements might be denied, thrown over, derided, but on these appointed Thursdays each man's eyes brightened, and nothing could keep him at home. There was, too, an unusual sprightliness in all allusions to the meetings. "Haven't seen you since the 'Shakspeare Society,'" the members would say to each other; and invariably a genial smile or reminiscence softened the grimmest countenance at the mention. Facts like these could not pass unnoticed. Feminine suspicions were abroad that

something besides the dramatic works of Shakespeare contributed to the evening's entertainment. The most pointed questioning, however, elicited only a careless answer that there might be a cigar after the meeting was over, but that a cigar was neither here nor there; the play was the thing.

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